Broadcasting Dec 17

Reaching over 117,000 readers every week 60th Year 1990

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NBC shuffles six nights; ABC reworks nonprime time duties

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Radio advertising revenue closes in on $9 million

CABLE / 59
Is Showtime's TOPS too much of risk for cable MSO's?

TECHNOLOGY / 73
Cable's new technology opportunity: personal communications service

Paramount
Seasons Greetings from Hollywood's Winter Wonderland.
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Vol. 119 No. 25

FIN-SYN SHOWDOWN
A critical mass descends on the FCC

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THIS WEEK

Commission hears all sides on fin-syn (page 35)

35 / FIN-SYN REDUX

Hollywood and the networks went head-to-head at a day-long examination of the financial interest and syndication rules before the FCC last Friday (Dec. 14). In the long run, the commissioners may have said more than the witnesses. Back in the book: excerpts of key testimony appear on pages 76, 77, 78.

40 / CBS BUYBACK

CBS Inc. will spend up to $2 billion to repurchase 44% of its common stock, on a proportionate basis. That means that Loews Corp.'s 24.9% stake and the Paley estate's 8% will not change in percentage terms, thus avoiding FCC transfer proceedings. Larry Tisch, who is chairman of Loew's as well as president and CEO of CBS, also was elected chairman to succeed the late William S. Paley.

43 / ABC CHANGES

With the departure of Michael Brockman, formerly head of ABC's daytime, late night and children's programing, changes are almost certain to occur at the network in some of those dayparts, particularly daytime. There will also be personnel changes: Dennis Swanson, president of ABC Sports, assumes responsibility for daytime and children's programs; Philip Beuth, senior vice president, ABC Television Network Group, assumes responsibility for late night programs and will continue to oversee *Good Morning, America*.

44 / NBC: ALL SHOOK UP

NBC has changed its lineup on six of seven nights, canceling *Grand* and *Ferris Bueller*, and putting *American Dreamer* on hiatus to make room for new entrants *Dark Shadows*, *Blossom* and *Sunday Best*.

46 / WORLD VIEW

Worldvision is expanding its domestic television operation with the formation of a new cable program marketing and development division. It should be up and running by January.

47 / UP FOR GRABS

Television rights for the new National Hockey League franchises in San Jose, Calif., and Tampa Bay, Fla., are still up for grabs, but it appears the regional Sunshine Network has a strong lead in winning cable TV rights to the Florida team. The San Jose Sharks debut next year; the Tampa Bay Lightning team is set for a fall 1992 start.

53 / RADIO'S ROSY

Radio is projected to increase its share of total advertising in 1990. McCann-Erickson's Robert Coen sees the medium closing in on $9 billion and the RAB's Warren Potash encourages the industry to keep the momentum going.

39 / HOLDING THAT LINE

The FCC hopes it has shut down the "gaming" it says has plagued the comparative hearing process by some applicants for new stations. It now prohibits settlements after the trial phase begins, and then only for out-of-pocket expenses. The commission also has adopted rules that should reduce the time for obtaining a new station construction permit to about a year.

54 / COUNTING COUNTDOWNS

At last count, radio networks and program syndicators were producing and distributing five mainstream top 40 weekly countdown shows. As the 12-34 audience continues to erode, as advertisers continue to shift to the more affluent 25-54 baby boom bubble, and as top 40 music continues to splinter, can the industry sustain all five?

56 / LET IT SNOW

The job of radio ski reporters is to report the surface conditions on the

slopes, but in this competitive industry it is often what's under the surface that counts. Who pays, who does the reporting, and who is most accurate are just some of the questions raised by radio programers before signing up with a national or local ski reporting service.

59 / REACHING FOR THE TOPS

Showtime's Total Optimization of Pay Services plan—TOPS as it is called—would fundamentally change the structure of its pay economic model. Some cable operators, however, feel it puts far more risk on the operator than on Showtime.

60 / CABLE OUTLOOK

Tele-Communications Inc., Cablevision Systems and Viacom for the most part presented rosy predictions for their companies, despite the overall economic outlook, during PaineWebber's annual Media Outlook Conference in New York last week.

63 / NO BULL MARKET

Also at PaineWebber, many analysts spent much of their time explaining why they were so wrong last year. For 1991, advertising expenditures in the United States are predicted to rise only 4.6%, while the major broadcast media are looking for a 6.1% increase to $24 billion. Major print media are expected to grow 3.8% to $11.2 billion, and direct mail 6.5% to $25.1 billion. Local TV is anticipated to be up 4.2%, to $15.5 billion.

66 / BY ALL MEANS

With local advertising in a tailspin, more stations are relying on promotions and

Showtime proposes new pricing formula, packaging (page 59)

tie-ins to bring in new revenue. Some stations work with their news departments on special segments that can be sold to advertisers; others rely on high publicity promotions. One station, WJLA-TV Washington, is launching a show based on *Working Woman* magazine. The program will have the same name and give advertisers a chance to become niche-oriented in their advertising.

72 / TWO NEW BIRDS

Leading cable and DBS operator, Astra, awards Hughes Aircraft a $300 million (EC dollar) contract to build two new television satellites. The Luxembourg-based Astra, which already has one satellite operational and a second launching in February, has also signed European launcher Arianespace to place the first new satellite, Astra 1C, in orbit by the first quarter of 1993; the second, Astra 1D, by 1994.

73 / PCN: THE MEDIUM BEHIND THE INITIALS

Be the first on your block to know what PCN means. Read all about the three large cable system operators—Cox Enterprises Inc., Cablevision Systems Corp. and Continental Cablevision Inc.—that have asked the FCC for experimental licenses to develop personal communications service technology. The cable industry may be a natural player in the new low-power digital voice communications business that could potentially replace today's wired telephone service.

78 / POOR ARGUMENT?

The argument that certain First Amendment free speech rights place the burden of justifying telco exclusion from video delivery on the government is weak, said Annenberg fellow Daniel Brenner. He was on hand to debate the issue in Washington, along with NCTA's Michael S. Schooler, NAB's Steven A. Bookshester and FCC's Robert Pepper.

79 / CURBING VIOLENCE

Joined by Kansas Democratic Representative Dan Glickman, Illinois Senator Paul Simon asks industry executives and program producers to comply with a new law aimed at curbing violence in broadcast and cable programing.

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RATINGS ROUNDUP

NBC won four nights out of the week, but ABC, first in prime time for the week ended Dec. 9, won on the strength of *Monday Night Football*—the highest rated program of the week and one of the highest rated Monday night games ever—and its Friday night comedy lineup. Averages for the week: ABC, 12.7/21, NBC, 11.9/20 and CBS, 11.2/19.

Week 12 **Dec.3–Dec. 9**

1st column tells rank. 2nd column tells position compared to last week. ▼-Down in rank from last week, ▲-Up in rank from last week. 3rd column tells broadcast. 3rd column tells rating. 4th column tells network. 5th column tells show.

1	▲	27.0/42	A	Monday Night Football
2		23.0/38	C	60 Minutes
3	▼	21.4/34	N	Cheers
4		19.0/29	A	Roseanne
5	▼	18.0/29	N	A Different World
6		17.2/26	C	Murder, She [illegible]
7	▲	17.0/31	N	Empty Nest
8	▼	16.1/25	N	Cosby Show
8	▲	16.1/29	N	Golden Girls
10		15.9/25	N	Matlock
11	▲	15.8/25	N	Heat Of The Night
12	▲	15.6/24	A	Amer. Funniest Videos
13	▲	15.5/23	A	Amer. Funniest People
13	▲	15.5/25	N	Unsolved Mysteries
15	▲	15.3/24	A	Who's the Boss?
16	▲	15.2/24	A	Coach
16	▲	15.2/27	A	Full House
16	▲	15.2/27	N	L.A. Law
16	▼	15.2/22	C	Murphy Brown
20	▲	15.0/24	F	The Simpsons
21	▲	14.9/24	A	Movie: [illegible]
21	▲	14.9/25	N	Grand
23	▲	14.8/24	C	Movie: Donor
23	▼	14.8/24	A	Doogie Howser, M.D.
25	▼	14.7/21	C	Designing Women
25	▼	14.7/26	A	Family Matters
27	▼	14.2/21	C	Major Dad
28	▲	14.1/26	N	Carol & Company
29	▲	14.0/26	N	Hunter
30	▲	13.9/21	N	Fresh Prince Of Bel Air
30	▲	13.9/21	A	Macgyver
32	▲	13.8/21	A	Head Of The Class
33	▼	13.3/21	C	Rescue: 911
34	▼	13.2/23	C	Knots Landing
35	▼	13.0/19	C	Evening Shade
36	▼	12.9/21	A	Growing Pains
36	▼	12.9/23	A	Perfect Strangers
38		12.6/19	N	Movie: Will I Be Loved?
39	▲	12.5/21	A	Married People
40	▲	12.2/22	N	Law And Order
41	▼	12.1/20	A	Wonder Years
42	▲	12.0/22	A	20/20
43	▲	11.2/20	A	Going Places
43	▲	11.2/17	F	Married...With Children
45	▲	11.0/22	N	American Dreamer
46	▲	10.9/16	N	Ferris Bueller
46	▲	10.9/20	A	Thirtysomething
48	▼	10.5/20	C	Dallas
48	▼	10.5/17	C	Jake And The Fatman
50		10.3/19	C	Night Be[illegible]
51		10.1/16	C	Trials [illegible]
52		9.7/18	C	B. Bunn[illegible]
52	▼	9.7/16	C	Movie: M[illegible] of Murder
52	▲	9.7/18	N	Fanelli Boys
55		9.2/16	N	Night Court
56		9.1/15	N	Night Caller Spec.
57	▼	9.0/14	F	In Living Color
58	▲	8.9/17	N	Amen
58		8.9/14	N	Movie:Good/Bad Cops
60		8.7/16	C	WIOU
61	▼	8.6/14	A	Gabriel's Fire
61	▼	8.6/15	A	Primetime Live
63	▼	8.5/14	C	Flash
64	▼	8.3/14	C	Doctor, Doctor
65	▼	8.1/13	A	Father Dowling
66		8.0/14	C	Garfield Christmas
67		7.9/15	N	News Sp.:Houston
67	▼	7.9/12	C	Top Cops
69	▲	7.7/12	F	Babes
70		7.6/13	A	Life Goes On
70	▼	7.6/13	C	Over My Dead Body
70		7.6/14	N	Wings
70		7.6/14	A	Young Riders
74	▼	7.5/12	C	48 Hours
75	▼	7.4/13	N	Quantum Leap
75	▼	7.4/14	A	Twin Peaks
77		7.2/13	C	Claymation Christmas
78	▼	7.1/13	F	America's Most Wanted
79	▲	6.8/12	C	Broken Badges
79	▼	6.8/11	F	Good Grief
81		6.0/9	N	R. Redford Spec.
82	▲	5.9/11	C	Wiseguy
83		5.6/9	N	Chipmunks
84	▼	5.5/10	A	China Beach
84	▼	5.5/9	F	Parker Lewis
86	▲	5.2/8	F	Beverly Hills, 90210
87	▼	5.1/9	F	True Colors
88		4.9/8	F	Comic Strip Live
88		4.9/9	A	Cop Rock
88	▼	4.9/9	F	Cops
91		4.7/8	N	Saved By The Bell Spec.
92	▼	4.3/8	F	Totally Hidden Video
93	▼	4.2/6	F	Movie: Portland
94	▼	4.1/7	F	Against The Law
95	▼	3.2/6	F	Haywire
96	▼	2.6/5	F	American Chronicles

FREEZE FRAMES: [illegible]dication Scorecard *

Week ended Dec. 2

Rank	Program (Syndicator)	Rtg	Stns	Covg
1	Wheel of Fortune, syn. (King World)	14.8	221	99
2	Jeopardy! (King World)	13.1	217	98
3	Star Trek: Next Generation (Paramount)	11.5	234	97
4	Oprah Winfrey (King World)	10.0	223	99
5	Warner Bros. Prem. Edition (Warner Bros.)	9.9	138	92
6	Entertainment Tonight (Paramount)	9.0	176	95
7	Current Affair (20th Century Fox TV)	8.9	193	96
8	Cosby Show (Viacom)	8.8	207	99
9	Wheel of Fortune, wknd. (King World)	8.2	185	83
10	TV Net Movie (Tribune)	7.1	136	90
11	Donahue (Multimedia)	6.2	230	98
11	Inside Edition (King World)	6.2	131	81
11	Pegasus II (Televentures)	6.2	96	81
14	21 Jump Street, syn (Cannell Dist.)	5.2	128	92
15	Hard Copy (Paramount)	4.9	159	90

* Nielsen weekly pocketpiece

Source: Nielsen and Broadcasting's own research.

RADIO

RADIO INCREASES REVENUE SHARE

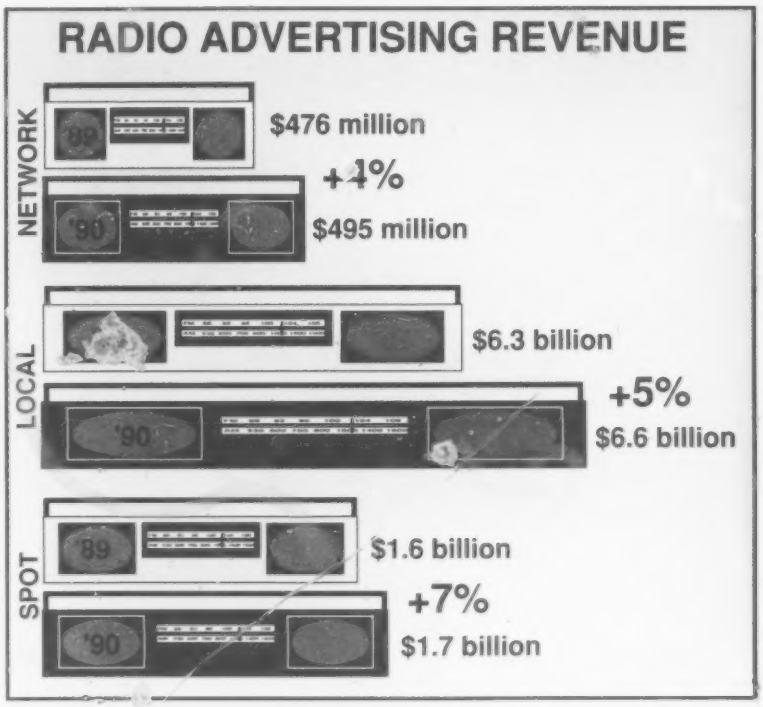
Coen forecasts radio closing in on $9 billion; industry leaders say advertising efforts are beginning to pay off; operators need to keep momentum going for 1991, says RAB

Radio increased its share of the advertising revenue pie in 1990, according to figures released last week. Robert Coen, senior vice president, director of forecasting, McCann-Erickson, released the forecasts at the agency's semi-annual presentation of its "Insider Report" (see story, page 63). Coen projected that radio's total share of advertising would grow from 6.7% in 1989 to 6.8% in 1990, or approximately $8.8 billion. The RAB projects that in 1991, radio's share will increase to 7% of the total advertising pie.

Warren Potash, president and chief operating officer of the Radio Advertising Bureau, sees the trend continuing over the next few years. "With the erosion of mass media and the growth of targeted media, all we have to do is show up every day," said Potash. "We have to be the premiere target media in the world." The advertising community, added Potash, will continue to learn about radio and the share will gradually increase. "We never, ever, look for giant leaps," he said, "because these trends are put together with small little ratchets—each year the ratchet goes up just a little bit."

Network radio revenue was up 4% over 1989, according to Coen's figures, $495 million in 1990 versus $476 million in 1989. Bud Heck, president, Radio Network Association, sees a bright year ahead for the industry. "We have a medium that was born in the 1920's, but is really geared to the 90's from a marketing standpoint," he said. In his view, there are still going to be hundreds of millions of dollars invested in national advertising. The emphasis should be, Heck said, on carving out a bigger share for radio. "I like to remain a little bit optimistic," said Heck, "even if there is a 15% cut in advertising investments, which is not likely to happen, you still have 85% of the pie left."

Radio is being reexplored, said Heck. "Many people tend to forget that when there is any kind of recession or crisis in the economy, advertisers start to look a little bit closer at how they are spending their dollars." The economic pressures being brought to bear on everyone, said Heck, can help operators underline the strengths of their medium—the targetability and locality of radio.



Local radio revenue is projected to increase overall by 5% in 1990, to $6.615 billion, versus $6.3 billion in 1989. The increase projected is 1% less than Coen predicted last June (BROADCASTING, June 25), but he attributes the shortfall to the Iraqi invasion of Kuwait and disruptions in the economy.

Total 1991 expenditures for all U.S. advertisers, according to Coen's analysis, is expected to rise about 4.6% to $136 billion. He forecasts only modest growth for 1991, but an economic recovery of sorts in 1992, aided by the Olympics. That recovery, said Coen, should fuel a reexpansion in advertising throughout the rest of the decade.

Spot radio posted the biggest overall growth of the three radio categories, a 7% increase to $1.655 billion versus $1.547 billion in 1989.

Overall, radio advertising grew at about a 5.0% rate from 1989's total of $8.42 billion to the projected 1990 figure of $8.8 billion. "I just know that we are on the right track," said Potash. "We see the future and we are going to be the most elated people in town."

In essence, he added, the numbers show that the newspaper industry is declining and radio is starting to reap the benefits of their situation. Said Potash: "As time rolls on, we will be gaining more momentum. We just have to keep this bloody momentum going." -AC

COUNTDOWNS THRIVE DESPITE TEEN AUDIENCE EROSION

Market is 'saturated' as five countdowns struggle for lagging 12-34 audience

As many advertisers shift their focus to the 25-54 population segment, teen-ager dollars are drying up. Radio stations continue to change to adult-oriented Hot AC or oldies-based formats, and program suppliers are slashing their marginal teen-age-targeted programs. Such major networks as Unistar and Westwood One have pruned their 12-34 programing rosters—a move explained by one programing executive as "natural selection"—and have shifted focus to programing that appeals to the much larger baby boom cell. Coupled with an extreme fragmentation of contemporary music product and a growing trend toward tighter niche programing, the predictions of many industry analysts seem dire: youth-oriented programing is in trouble.

So what's with all the countdowns? At last count, radio stations had five Top 40 countdown programs, distributed by four different suppliers, from which to choose (see chart). In fact, in the 20 years since Casey Kasem first kicked on American Top 40, the mainstream countdown has become one of radio's most popular programing elements. Top 40 countdowns are heard on a combined 1,420 U.S. radio stations, and some carry two or more countdowns and/or repeat the same show on Saturday and Sunday. According to one countdown producer, countdowns can be "ludicrously profitable" for networks and stations alike.

Westwood One Radio Networks produces two Top 40 countdowns, *Casey's Top 40* and *Scott Shannon's All-Request Countdown*. Gary Landis, vice president of programing, confirms that the countdown program is alive and well and that "advertisers continue to have a great interest in youth-oriented programing." Much of the attrition in the youth programing market has been experienced with features that lacked the strength of a countdown, Landis said, but advertisers still want to reach the young adults to sell typical teen-age products, such as bubble gum and candy. Also, the 20-year cross-generation appeal of Casey Kasem helps it to sustain strong 12-plus numbers (as well as the revenue to justify the estimated $13 million-$14 million, five-year package that lured Kasem away from ABC [BROADCASTING, April 4, 1988]).

Tim Kelly, executive vice president and VP of programing at Premiere Radio Networks in Los Angeles, concurs that "there's still plenty of business in the 12-34 cell on the network side. To say that in some significant way there's a lack of revenue or interest on the part of advertisers in that demographic isn't true." Premiere distributes *Dave Sholin's Insider*, a countdown feature that evolved out of a former Westwood One show.

Casey Kasem (l) and Bert Kleinman, 'Top 40' producer

Competition among countdowns is friendly but fierce and is driven primarily by marketplace constrictions, according to Kelly. "Five major network countdown shows are on the air today, two of them produced by the same company, and there's just so many slots available in a market," he said, adding: "It's definitely tough out there."

Tough enough for usually aggressive Unistar Radio Networks to at least temporarily bow out of the countdown fold. Earlier this month (BROADCASTING, Dec. 3) Unistar passed on an option with Lorimar (whose DIR Broadcasting contracted in 1986 to distribute the show) to renew its agreement to market the Dees show. According to Nick Verbitsky, Unistar co-chairman and chief executive officer, Unistar never had a contract to distribute the program and, when Lorimar approached them with an option to renew the agreement for 1991—"for a lucrative fee"—Unistar declined.

Unistar president of programing Ed Salamon said that Unistar's decision in no way reflected its regard for Dees or his show. Salamon also reiterated growing concerns that more advertisers are shifting their focus from youth audiences to the 25-54 baby boom bubble. "There seems to be less interest now in youth-oriented programing among advertisers than at any time I can remember," Salamon said. "All these [countdown] shows are very successful with radio audiences, even if they're not as healthy from a revenue standpoint as other network shows." Salamon said steep talent fees place a heavy burden on a show's budget. "They're paying a lot of money for these guys, and it makes you wonder whether they're getting a return in today's advertising climate," he said.

Wally Clark, president of Clark-Dees Media, stressed that his company always has produced the Dees countdown. Lacking an agreement with Unistar or Lorimar, CD Media is attempting to market the show in-house for the first time. He said that he's seen little erosion

COUNTING THE NETWORK RADIO COUNTDOWN SHOWS

Program	Host	Network	Length	Mins. spots hour (network:local)	Affiliates
American Top 40	Shadoe Stevens	ABC	4 hours	12 (6:6)	400
Casey's Top 40	Casey Kasem	Westwood One	4 hours	12 (6:6)	450
Dave Sholin's Insider	Dave Sholin	Premiere	4 hours	10 (4:6)	80
Rick Dees' Weekly Top 40	Rick Dees	Clark-Dees	4 hours	12 (6:6)	375
All-Request Countdown	Scott Shannon	Westwood One	3 hours	10 (6:4)	215

Rick Dees

Shadoe Stevens

Scott Shannon

Dave Sholin

of youth-oriented advertisers, especially among countdowns. "We have seen a fall-off in revenue this past year and we are seeing reduced budgets for 1991, but I doubt it has anything to do with the youth market." Clark draws a parallel between radio advertising and the direction of Top 40 music: "In some years there may be more emphasis on the youth market than others," he said.

Clark conceded that the eclectic nature of Top 40 music today has created challenges for stations, producers and advertisers. "From time to time, popular music goes through periods where it lacks direction, and we're in one of those periods right now," he said. "In times like these we have to be sensitive to what's going on in music, what the stations want, and try to stay on top as best we can."

Corinne Baldassano, ABC Radio Network vice president, programing, admitted that the countdown market is saturated and that "a finite number of advertisers are spreading themselves a little thin." She said that advertisers and programers alike have to remain cognizant that today's young adult audience are tomorrow's consumers. "There's still a need for some form of programing for these people; we just have to serve this niche a little better," she said. "That's why we've made some changes in *American Top 40* over the last two years. We've tried to make it more in tune with where Top 40 is, and it continues to evolve."

This evolution poses perhaps the biggest challenge to produce and market a mainstream countdown, Baldassano said. "Countdowns are very broad-based," she said. "They're not all-dance, all-ballad or all-rap. We have to reflect what's selling and getting played out there, and the nature of the beast is that you'll please some of the people some of the time, but not everybody all of the time." She said that stations that object to some of the music on the music charts—and thus played on countdown programs—need to understand that countdowns provide a way to break format and offer something outside tight niche formatting. "The whole point in running a countdown show is to be something different," she said. "If countdowns were a rehash of everything a station played in its regular format, why run it? A countdown is a showcase of a broader-based spectrum of the industry, an opportunity to give the audience an idea of what's happening elsewhere in the country." What's the countdown mystique? "People still want to know what's number one," Baldassano said. -RR

SKI REPORTS PROVE LUCRATIVE

They are big business as national distributors deal with accuracy problems, competition

On the surface, most ski reports appear much the same as the conditions they report: fine surface conditions on a good, packed base. But as most seasoned skiers will attest, it's not necessarily what you see, but what's under the surface that counts.

Daily ski reports account for just a fraction of a station's programing, but they represent big business for the companies that produce and distribute them. Long the province of just a few companies, in the last few years a number of independent ski reporters have been lured by the estimated six-figure revenue reportedly generated by such companies as San Francisco-based AMI News and Morrie Trumble & Associates in New York. As more entrepreneurs have entered the field, competition has become fierce and, since ski areas usually pay to be included in reports, accusations of inaccuracies have multiplied. "Because of the money, the ski reporter business is very tight," one industry insider told BROADCASTING. Partly for this reason, many newcomers claim no financial relationship with the ski resorts and instead obtain their reports from skiers or other parties who supposedly have no bias or "hidden motive."

Not true, says John Hamilton, president of AMI. "The reporters who say they don't talk to the ski areas because the resorts aren't truthful, aren't being truthful themselves," he said. "Where are these people getting their information? If the slopes close at dusk and a new report goes on in the morning, they have to talk with someone at the ski area unless they're reporting yesterday's conditions or talking to the gas station attendant at the bottom of the hill."

New York-based Morrie Trumble insists it is these independent sources—"the gas pump jockeys, bartenders, ski bums and a network of sources around the country"—who level off the sometimes-unreliable hype promoted by ski resort marketing departments. "We take whatever source of information we can get, as long as we know from experience that they're credible."

A spokeswoman for Hamden, Conn.-based CRN International insists that its ski reports are compiled from reports fed by independent sources. "We have ski reporters who regularly check the conditions at participating ski areas," she said. "They call in with snow information, how many lifts are operating and what trails are open and what the moguls are like." From this information CRN produces *Ski Watch*, which is fed on an exclusive basis to stations in the top 50 markets. CRN contracts with participating ski areas, but no money changes hands. Instead, in exchange for promotional merchandise, stations air the reports free of charge, as well as a number of promotional announcements and spots for the report's sponsor.

Most ski reporters admit to the accuracy problem, but not necessarily its source. AMI's Hamilton said most ski areas are accutely sensitive to "bad marks" given by disappointed skiers who, after a four-hour drive, find conditions less than reported. For this reason the ski areas usually are honest, Hamilton said, and a great number of ski report inaccuracies are the fault of radio stations that were less than diligent in updating the reports they aired. Also, many ski areas were rating conditions on a poor-to-excellent scale—value judgments that Hamilton termed highly subjective. Pressure from ski reporters eventually forced the end of these "interpretive adjectives," and conditions now are reported according to depth of base, surface quality and weather.

Trumble agrees that inaccuracies remain an ongoing challenge, but claims that much of the blame still lies with the ski areas. "The ski industry has caused a lot of this concern, and because of this, a lot of skiers don't place much stock in ski reports," he said. "Unfortunately, there's a valid reason for that and it's a real disservice to skiers." Trumble said that the ski reporter's top priority is to the radio listener and "it doesn't matter what the ski area wants."

Independent reporters aside, virtually all ski report services operated on a national, regionalized basis either on a market exclusive or format exclusive basis. According to Hamilton, ski reports and radio are a perfect mix because of imagery and immediacy. "It's the image both radio and the ski area are looking for," he said. "Also, because conditions change so rapidly, radio makes the most sense to run the reports." Timing also is important, since the ski season falls primarily in the first quarter—typically the slowest period of the year. -RR

MORE LAYOFFS HIT BOSTON

Hard times in Boston have resulted in another round of staff cutbacks in the market, with the latest being the loss of a dozen employes at CBS affiliate WHDH-TV.

Recent cutbacks at the station have resulted in the loss of six newsroom staffers and three employes from *Ready to Go*, an ambitious locally produced children's program canceled by the station in a further cost-cutting move. The cuts followed the elimination of about 18 staffers at the independently owned station earlier this year.

Arriving in the middle of a pervasive advertising slump in the market, the WHDH cutbacks coincided with staff reductions in recent weeks at several area newspapers, including *The Herald* and Quincy, Mass.-based *Patriot Ledger*.

Competing TV stations in the market have suffered their own share of cutbacks, with NBC affiliate WBZ-TV alone having eliminated more than 30 staffers. The station has cut back its locally produced *People Are Talking* from a live one-hour daily show to a half-hour taped program. WBZ-TV's parent Group W is also cancelling its longrunning *Evening Magazine*, taking it off the air next month.

"Everybody is restructuring for 1991 and preparing for what the decade will become...not for what the past decade was," said John Spinola, vice president and general manager of Group W-owned WBZ. He added that while TV stations in the market might see some additional "small" cutbacks in 1991, the bulk of the staff reductions appears to be over.

Hearst-owned ABC affiliate WCVB-TV has so far been able to reduce its staff strictly through attrition, a process that has eliminated about 25 positions over the last year. Belt-tightening measures at the station in recent months have also resulted in reduced overtime and less frequent use of freelancers in the news division. Market leader WCVB-TV, with about 320 employes, maintains the largest staff among Boston TV properties.

One of the few Boston media properties that has been able to avoid cutbacks appears to be Fox affiliate WFXT(TV). The station was purchased earlier this year by the Celtics basketball team and is enjoying a new vitality in the sluggish market, according to market observers. -RR

CHANGING HANDS

PROPOSED STATION TRADES

By volume and number of sales

Last Week:

AM's □ **$188,000** □ **5**
FM's □ **$19,270** □ **2**
AM-FM's □ **$200,000** □ **1**
TV's □ **$2,000,000** □ **3**
Total □ **$2,407,270** □ **11**

Year to Date:

AM's □ **$105,411,554** □ **361**
FM's □ **$474,446,531** □ **230**
AM-FM's □ **$356,172,727** □ **208**
TV's □ **$829,676,900** □ **91**
Total □ **$1,765,707,712** □ **890**

For 1989 total see Feb. 5, 1990 BROADCASTING.

WTLJ(TV) Muskegon, Mich., and WTJC(TV) Springfield, Ohio ■ Sold by Miami Valley Christian TV Inc. to Video Mall Communications Inc. for $2 million. Total price is interest bearing note which includes $1.08 million in real estate and $920,000 in personal property. **Seller** is headed by Marvin D. Sparks, Vernon Wilson, Homer Speece, Murray Ross and William Koch, and has no other broadcast interests. **Buyers**, headed by Marvin D. Sparks (president, chairman and director with 70% ownership interest), Richard L. Woodby and John W. Elliott, have interests in WTJC. WTLJ is independent on ch. 54 with 4395 kw visual, 440 kw aural and antenna 1,000 feet above average terrain. WTJC is independent on ch. 26 with 1,170 kw visual, 117 kw aural and antenna 500 feet above average terrain.

For other proposed and approved sales see "For the Record," page 80.

Radio's Blue-chip Broker

Lou Faust · Lucille Ferrara · Nick Imbornone · Bob Mahlman
Bob Mahlman, Jr. · Nancy Mahlman · Pat Nugent

assignment of license from Musical Heights Inc. for $4,587 in stock purchase. Seller is headed by Leo L. Shank, Howard C. Fisher, Thomas D. Boock, Nancy L. Fowler and John A. Alix, and has no other broadcast interests. Buyer is headed by Leo L. Shank, Howard C. Fisher, John A. Alix and Nancy L. Fowler. Action Nov. 26.

■ **WIXY(AM) East Longmeadow and WAQY(FM) Springfield, both Massachusetts** (AM: BAL900911GP; 1600 khz; 5 kw-D, 2.5 kw-N; FM: BALH900911GQ; 102.1 mhz; 50 kw; ant. 780 ft.)—Granted app. of assignment of license from Sunshine Group Broadcasting to Saga Communications Ltd. for undisclosed amount (purchase includes WFEA[AM]-WZID[FM] Manchester, NH, and WGAN[AM]-WMGX[FM] Portland, ME). Seller is headed by George Silverman, who has interests in WCQL (AM) Portsmouth, NH and WCQL(FM) York Center, ME. Buyer is headed by Edward K. Christian (see WGAN[AM]-WMGX[FM] above). Action Nov. 26.

■ **KVVL(FM) Thief River Falls, MN** (BAPH901009HN; 102.7 mhz; 100 kw; ant. 548 ft.)—Granted app. of assignment of license from Thief To The Forks Broadcasting Inc. to Minnesota Public Radio Inc. for $30,000. Seller is headed by StarCom Inc. and Daniel Peters. StarCom owns 100% of voting stock of Sartell FM Inc., licensee of KKSR(FM) Sartell, MN; KSTQ Inc., licensee of KSTQ-FM Alexandria, MN; KMGK Inc., licensee of KMGK(FM) Glenwood, MN; and KYRS Inc., licensee of KYRS(FM) Atwater, MN. Buyer is headed by Daniel J. Schmidt, Addison L. Piper, Joanne Von Blon, William H. Kling, Robert Auritt, John A. Rollwagen, William J. Cosgriff, H. George Anderson. Minnesota Public Radio is licensee of noncommercial radio stations KBPR(FM) Brainerd; KCCM(FM) Moorhead; KCRB Bemidji; KGAC(FM) St. Peter; KLSE(FM) Rochester; KRSU(FM) Appleton; KNSR(FM) and KSJR(FM), both Collegeville; KRSW(FM) Worthington/Marshal; KNOW(AM) and KSJN(FM), both MinneapolisSt. Paul; KZSE(FM) Rochester; WIRR(FM) Virginia/Hibbling; WSCD(FM) Duluth, and WSCN(FM) Cloquet, all Minnesota; KLLD(FM) Decorah, IA; WGGL(FM) Houghton, MI, and KRSD(FM) Sioux Falls, SD; and has applications pending for 5 new FM's. Action Nov. 26.

■ **KLID(AM) Poplar Bluff, MO** (BAL900104EA; 1340 khz; 1 kw-U)—Granted app. of assignment of license from Walker Communications Inc. to Morris Broadcasting Inc. for $19,800. Seller is headed by Bruce W. Schnieder and William H. Frye, trustee in bankruptcy, and has no other broadcast interests. Buyer is headed by Harold Morris, Joyce Morris, Richie Morris and Randy Morris. Action Nov. 28.

■ **WFEA(AM)-WZID(FM) Manchester, NH** (AM: BAL900911GR; 1370 khz; 5 kw-U, DA-2; FM: BALH900911GS; 95.7 mhz; 14.5 kw; ant. 930 ft.)—Granted app. of assignment of license from Sunshine Group Broadcasting to SAGA Communications Ltd. for undisclosed amount (purchase includes WGAN[AM]-WMGX[FM] Portland, ME, and WIXY(AM) East Longmeadow and WAQY(FM) Springfield, both Massachusetts. Seller is headed by George Silverman, who has interests in WCQL (AM) Portsmouth, NH and WCQL(FM) York Center, ME. Buyer is headed by Edward K. Christian (see WGAN[AM]-WMGX[FM] above). Action Nov. 26.

■ **KCKN(AM)-KBCQ(FM) Roswell, NM** (AM: BAL900618EA; 1020 khz; 50 kw-U; FM: BALH900618EB; 97.1 mhz; 100 kw; ant. 300 ft.)—Granted app. of assignment of license from Ardman Broadcasting Corp to Amlar Broadcasting Ltd. for $5.75 million. Seller is headed by Myer and Adrienne Feldman, who have interests in WVSR-AM-FM Charleston, WV; WNWZ(AM)-WEZI(FM) Germantown, TN; WPHR(FM) Cleveland, OH, and WZOU(FM) Boston. Buyer is headed by Dennis Scott Rooker and Michael J. Ludgate, and has interests in WIBM-AM-FM Jackson, MI; WKYD(AM)-WWSF(FM) Andalusia, AL; WKWK-AM-FM Wheeling, WV; WMCL(AM) McLeansboro and WTAO-FM Murphysboro, both Illinois, and WDXI(AM)-WMXX(FM) Jackson, TN. Action Nov. 29.

■ **WMXW(FM) Vestal, NY** (BALH901003HC; 103.3 mhz; 407 w; ant. 2,791 ft.)—Granted app. of assignment of license from David G. Mitchell to Mix Radio Inc. in transfer of stock in return for loan guarantee. Transferees are Joseph Reilly, William C. Burtis Jr. and E. Mark Vieira. Mitchell is currently sole proprietor WMXW and president of Mix Radio Inc., and also has interests in Northway Broadcasting Inc., licensee of WBZA(AM) and WAYI-FM Glens Falls, NY; WKMC(AM) Roaring Spring and WHPA(FM) Hollidaysburg, both Pennsylvania, and FM translator W296AQ at Bellwood, PA. Reilly, Burtis and Vieira also have interests in Northway. Reilly has interests in Hometown Broadcasting Corp., licensee of WIZR(AM)-WSRD(FM) Johnstown, NY. Action Nov. 23.

■ **WSMY(AM) Weldon and WPTM(FM) Roanoke Rapids, both North Carolina** (AM: BAL901005HX; 1230 khz; 1 kw; FM: BALH901005HY; 102.3 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Faver Broadcasting Grp Ltd. to Moran Communications Inc.; buyer is reaquiring former interest in station following bankruptcy. Seller, headed by Ronald J. Verlander Sr. and Ronald J. Verlander Jr., also have interests in WZLI(FM)-WLET(AM) Toccoa, GA, and KBSI(TV) Cape Girardeu, MO. Buyer is headed by Timothy Moran and Amy Moran, husband and wife. Timothy Moran has interests in South Boston Radio Inc., licensee of WHLF(AM) South Boston, VA. Action Nov. 27.

■ **KADS(AM) Elk City, OK** (BTC901015EA; 1240 khz; 1 kw-U)—Granted app. of assignment of license from Investar Inc. to Kenneth E. Martin for $71,000 in stock sale. Seller is headed by W. Steve Baker, Kenneth R. Martin and Jack L. Palmore and has no other broadcast interests. Buyer is headed by Kenneth E. Martin and Jack L. Palmore. Action Nov. 27.

■ **WWBD(AM)-WWLT(FM) Bamberg-Denmark, SC** (AM: BAL901011HT; 790 khz; 1 kw-D, 100 w-N; FM: BALH901011HU; 92.7 mhz; 3 kw; ant. 300 ft.)—Granted app. of assignment of license from Viking Broadcasting to Underwood Communications for $200,000. Seller is headed by Stewart Freeman and Robert Simpkins, who have 80% and 20% interest, respectively, in WYTL(AM)-WPFR-FM Terre Haute, IN. Buyer is a general partnership to be formed between Gresham Communication Inc., headed by Rudi H. Gresham and Faye B. Gresham, and Underwood Communications of Bamberg Inc., headed by James A. Underwood. Underwood owns 100% voting stock

SUMMARY OF BROADCASTING & CABLE

BROADCASTING

SERVICE	ON AIR	CP's [1]	TOTAL *
Commercial AM	4,984	240	5,224
Commercial FM	4,368	908	5,276
Educational FM	1,436	296	1,732
Total Radio	10,788	1,444	12,232
Commercial VHF TV	552	18	570
Commercial UHF TV	561	186	747
Educational VHF TV	125	3	128
Educational UHF TV	228	17	245
■ Total TV	1,466	224	1,690
VHF LPTV	181	167	348
UHF LPTV	588	1,048	1,636
■ Total LPTV	769	1,215	1,996
FM translators	1,854	323	2,177
VHF translators	2,711	101	2,812
UHF translators	2,240	390	2,630

CABLE

Total subscribers	53,900,000
Homes passed	71,300,000
Total systems	10,823
Household penetration†	58.6%
Pay cable penetration	29.2%

* Includes off-air licenses. † Penetration percentages are of TV household universe of 92.1 million. [1] Construction permit. [2] Instructional TV fixed service. [3] Studio-transmitter link. Source: Nielsen and Broadcasting's own research.